FBRS 460/3

Textile Printing & Dyeing III
Tuesday 13:30-17:30, VA-415
Office Hours: Monday,
10:00 a.m. - 12:00 noon
or by appointment

Kathryn Lipke, Professor

"Cloth is something we all relate to from birth to death. It is associated with every event of our lives.... It is a magical medium which is itself and yet appears to be so many other things".

COURSE DESCRIPTION

This course is intended as an experience in breaking away from the conventional ways of looking at and working with cloth, with an emphasis on:

- the development of a personal body of work
- gaining knowledge and understanding of traditional printed and dyed textiles
- a refinement of technical expertise

COURSE OUTLINE

September 11th	Introduction to course Presentation of first assignment "Textiles from Function to Statement" reading list - Old Mistresses: Women, Art, and Ideology, Parker & Pollock - Chapter 2, Crafty Women & the Hierarchy of the Arts
September 18th	Discussion of first assignment Demonstration of discharge printing and presentation of examples
September 24th	(Monday, 10:00 a.m. - 12:00 noon) Discussion of Old Mistresses Second assignment - continuation of "your work"
September 25th	Critique - "Textiles from Function to Statement"
October 2nd	Demonstration of resist printing
October 9th	Participate in critique of FBRS 360 Work session
October 15th	(Monday, 10:00 a.m. - 12:00 noon) Devore/burn out readings: The Quilt: Art or Bedcovering
October 22nd	(Monday, 10:00 a.m. - 12:00 noon) Discussion of reading

October 29th	(Monday, 10:00 a.m. - 12:00 noon) Surface texture – Caustic soda application readings from The Gift by Lewis Hyde
November 5th	(Monday, 10:00 a.m. - 12:00 noon) Critique of work in progress Discussion of reading from The Gift
November 13-27	Final assignment fall term Three boxes or pattern in three dimension

THREE BOXES PROBLEM

Find three boxes each about 12" square. Designate them as "bones", "skin" and "connectors".*

Scrounge/hung/scavenge and invent materials which could fall into these categories and pack the respective boxes very full of your findings.

These materials should be in a raw state. That is, loosely interpreted, open-ended thoughts which could be used as building materials.

Don't premeditate an object out of these materials.

*connectors are materials which could hold the bones together or the skin together or the skin to the bones.

Your assignment is to build a pattern three dimensionally. Take this literally. You have been collecting the "skin", "bones" and "connectors" for this construction. Use these as your building materials. Consider them akin to the bricks, girders and mortar needed to build an architectural form or the fibers, weave structure and patterns of a textile. You will need to alter your materials in the ways which serve your goals:

- to transform the identity of the materials which you use

- to incorporate the three elements of skin, bones and connectors

- to consider scale, color and repeat in your constructed pattern

Build your object in conjunction with a found object. The found object should have a definite structure of its own: a fence, table, chair, car, etc. Using your found object as a base, build a pattern onto it by super-imposing an armature (bones) and arranging the skin in a pattern which is constructed by the use of repeating elements. Consider line, shape, color, texture, visual impact of this pattern. Consider the idea or concept or context of your found object when building your pattern. You may choose to react to the object on the inside or you may choose to completely override it.

Consider the principles of pattern which we have discussed and viewed. Build yourpattern structure with attention to motif, repeat, scale, color, texture and activity. ALTER THE MATERIAL TO FIT THE CONCEPT!!!!

December 4th	Final critique fall term
January 8th	Classes resume spring term Assignments to be given as term progresses Development of your own work
February 18-22	Mid-term break
April 9th	Last day of classes

EVALUATION

50% of the final grade will be based on the first three projects, 50% on the individual body of work.

Considerations: imagination, technical expertise, successful intergration of concept and materials

Reading & Reference List FBRS 360/460, Prof. Kathryn Lipke

Larson, Jack Lenor, The Dyer's Art, Ikat, Batik, Plangi, Van Nostrand, Reinhold.

Constantine, Mildred, Jack Lenor Larson, The Art Fabric, Mainstream, Van Nostrand Reinhold.

Bachelard, Gaston, The Poetics of Space, Beacon Press, 1969.

Berger, John, About Looking, Pantheon Books, New York, 1980.

Guilermo De Osma, Fortuny, Mariano Fortuny: His Life & Work, Rizzalo, New York, 1980

Clarke W., An Introduction to Textile Printing, Butterworths in Association with ICI Dyestuffs Division, 1971.

Knutson, Linda, Synthetic Dyes for Natural Fibers, Madrone Publishing, Seattle, 1982.

Yoshiko Wada, Mary Kellog Rice, Jane Barton, Shibori, the inventive art of Japanese Shapel Resist Dyeing, Kodansha International, New York, 1983.

Howell-Koehler, Nancy, Photo Art Processes, David Publications, Inc., 1980.

Sheridan, Sonia Landy, Energized Artscience, A Generative Systems Publications, Industrial Graphic Division, 3M, St. Paul, Minn., 1973.

Story, Joyce, Textile Printing, Van Nostrand Reinhold, 1974.

Nettles, Bea, Breaking the Rules, a Photo Media Cookbook, Light Impressions, 1977.

Firpo, Patrick, Lester Alexander, Claudia Katayanagi, Steve Ditlea, Copyart, Horseguard Lane Productions Ltd., 1978.

Lippard, Lucy R., Get the Message, a Decade of Art for Social Change, E.P. Dutton, Inc., New York, 1984.

Truitt, Anne, Daybook, the Journal of An Artist, Penguin Books, 1982.

Soetsu, Yanagi, The Unknown Craftsman, A Japanese Insight into Beauty, Tokyo, New York, Kodansha International Ltd., 1972.

Hyde, Lewis, The Gift, Imagination and the Erotic Life of Property, New York, Vintage Books a Division of Random House, 1979.

Weschler, Lawrence, Seeing is Forgetting the Name of the Thing One Sees, Berkeley, Los Angeles, London, Univ. of Calif Press 82.

Lippard, Lucy R., From the Centre